

Jansen probably built the house, which was of brick; and the frontispiece, which was of stone, was finished by Chrifmas. The carvers of the great ship, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias Chrifmas\*, sons of Gerard †.

### JOHN SMITHSON

was an architect in the service of the earls of Newcastle. He built part of Welbeck in 1604, the riding-house † there in 1623, and the stables in 1625; and when William Cavendish, earl and afterwards duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that duke, and lately pulled down, was completed, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late lord Byron from his descendants who lived at Bolsover, in the chancel of which church Smithson is buried with this inscription :

Reader, beneath this plain stone buried lies  
Smithson's remainder of mortality;  
Whose skill in architecture did deserve  
A fairer tomb his memory to preserve:  
But since his nobler works of piety  
To God, his justice and his charity,  
Are gone to heaven, a building to prepare  
Not made with hands, his friends contented are,  
He here shall rest in hope, till th' worlds shall burn,  
And intermingle ashes with his urn.

Ob. Decemb. 27, 1648.

His son, a man of some skill in architecture, was buried in the same grave.

### B U T L E R,

a name preserved only by Peacham, in whose time Butler seems to have been still living; for, speaking of architecture and of the lord treasurer Salisbury,

\* They also made a tomb at Ampton in Suffolk, for sir H. Calthorpe. Gough's Topogr. vol. i. p. 579. In the same work is mentioned a panegyric on Mayster Gerard Chrifmas for bringing pagents and figures to such great perfection both in symmetry and substance, being before but unshapen monsters made only of slight wicker and paper, p. 676.

† Vertue had seen a printed copy of verses in praise of the father.

‡ As appears by his name over the gate. Mr. Pegge says his name was not John, but Huntington Smithson. Biblioth. Topogr. Brit. N° 32, p. 16.

“ who,

" who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artists for the beautifying his — especially his chapel at Hatfield."

### STEPHEN HARRISON,

who calls himself joyner and architect, invented the triumphal arches erected in London for the reception of James I. They were engraved by Kip on a few leaves in folio; a work I never saw but in the library at Chatsworth.

I shall conclude what I have to say on the reign of king James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes: he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of king Charles, king James, and the duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article, by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing they would wish to learn. Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals of the Seleucidæ, of the fair coins of Augustus, and of the denarii of the other Roman emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers? Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there says not a word of the artist. For instance, in a medal of Charles I. p. 113, under the king's

bust are the letters N. R. F. I cannot discover who this N. R. was\*. Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnership with him. I was so surprised at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surprise found almost every thing but what I wanted. In the single letter N, which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals:

Nails of the cross.

Narcotics.

Nations, whence of such various dispositions.

Natural and artificial curiosities.

Navigation.

Neapolitans, their character.

Negros.

Neocoros.

Nightingale.

Noah.

Nofes.

Nurses, of what importance their temper and dispositions.

In short, Mr. Evelyn, who loved to know, was too fond of telling the world all he knew †. His virtue, industry, ingenuity, and learning, were remarkable; one wishes he had written with a little more judgment—or perhaps it is not my interest to wish so; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says ‡ of our medallists is, that we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography §, where indeed he barely names two more, Restrick and Johnson, of whom I can find

\* Unless it was Norbert Rotier, who arrived in the reign of Charles II. In that case, the medal in question must have been executed after the Restoration.

† Among other branches of science, if one can call it so, Mr. Evelyn studied physiognomy, and found dissimulation, boldness, cruelty, and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says was the most resembling portrait of the protector. In Vandyck's earl of Strafford, a steady, serious, and judicious countenance; and so in

many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in the contemptible appearance, which, sir Philip Warwick says, he made at his first entry into the house of commons! Or if my lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so STEADY and JUDICIOUS?

‡ Page 239.

§ Page 49.

no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in a preceding part of this volume. The first graver I meet in the reign of James is

### CHARLES ANTONY,

to whom sir Thomas Knyvet, master of the mint in the second of that king, paid by warrant 40*l.* for gold and workmanship, for graving an offering piece of gold, Antony having then the title of the king's graver \*. Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office till 1620. Mr. Anstis informed him of a warrant to a brother of Charles Antony, called

### THOMAS ANTONY

curatori monetæ et sigillorum regis ad cudendum magnum sigillum pro episcopatu et comitatu palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

### THOMAS BUSHELL

was probably a medallist of the same age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one side lord chancellor Bacon in his hat and robes, with this legend: Bacon Viceco. S<sup>c</sup>t. Alb. Angliæ Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

### NICHOLAS BRIOT

was a native of Lorrain, and graver of the mint to the king of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a pres, instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the

\* I have a thin plate of silver larger than a crown piece, representing king James on his throne. It is very neat workmanship, and probably by this Antony.

titles of some memorials which he had seen, and from whence I conclude a literary controversy was carried on in France on the subject of this new invention, to which, according to custom, the old practitioners seem to have objected, as, probably, interfering with the abuses of which they were in prescriptive possession.

*Raisons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et semblables, &c.*

*Les remonstrances faites par la cour des monoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monoyes, proposée par Nicolas Briot. 1618. qu<sup>o</sup>.*

Examen d'un avis présenté au conseil de sa majesté 1621 pour la reformation des monoyes par Nicolas Briot. Composé par Nicolas Coquerel. This Coquerel, I find by another note, was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favourably received. From these circumstances I conclude he arrived in the reign of king James, though he did not make his way to court before the accession of king Charles, the patron of genius. Briot's first public work was a medal of that prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and Scotland. In 1631, as appears by Rymer's *Fœdera*, tom. xix. p. 287, a special commission was appointed for making trial of the experience, skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of sir Robert Harley, knight of the bath, master-worker of his majesty's monies of gold and silver within the tower of London, in the reign of king Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for coining various parcels of gold and silver, which are followed by this entry :

“ And

“ And delivered to his majestie in fair silver monies at Oatlands by sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot’s moneys, and iij crownes, and iij half crownes, and ten shillings of the monoyers making.”

These comparative pieces were probably presented to the king by sir Robert Harley, Briot’s patron, to show the superior excellence of the latter’s method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peach-stone, on which was carved the head of king Charles full-faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the king’s head, these letters **NB**. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office, as he had been represented. If the mark **NB** signified Nicholas Briot, as is probable, either the story is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is most likely, as in the Treasury, where the plate of St. George’s chapel is deposited, there is such another piece, though inferior in workmanship to that above mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross, and the Nativity, with the same cypher **NB** on each.

I have a bronze dish ornamented in a good grotesque taste in relief, with the elements and the seven liberal sciences. On the bottom of the outside is a good deal of Francis Briot, who was probably the brother of Nicholas.

## C H A P. IX.

CHARLES I. *His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbier. Dispersion of the King's Collection, and of the Earl of Arundel's.*

THE accession of this prince was the first æra of real taste in England. As his temper was not profuse, the expence he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and when to bestow. Queen Elizabeth was avaricious with pomp; James I. lavish with meanness. A prince who patronizes the arts, and can distinguish abilities, enriches his country, and is at once generous and an economist. Charles had virtues to make a nation happy; fortunate, if he had not thought that he alone knew how to make them happy, and that he alone ought to have the power of making them so!

His character, as far as it relates to my subject, is thus given by Lilly: "He had many excellent parts in nature, was an excellent horseman, would shoot well at a mark, had singular skill in limning, was a good judge of pictures, a good mathematician, not unskilful in music, well read in divinity, excellently in history and law, he spoke several languages, and writ well, good language and style." Perinchief is still more particular: "His soul, says that writer, was stored with a full knowledge of the nature of things, and easily comprehended almost all kinds of arts that either were for delight or of a public use: for he was ignorant of nothing, but of what he thought it became him to be negligent; for many parts of learning, that are for the ornament of a private person, are beneath the cares of a crowned head. He was well skilled in things of antiquity, could judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of those things on which length of time put the value of rarities. In painting he had so excellent a fancy, that he would supply the defect of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and censure whether the cannon were mounted to execution or no. He had an excellent skill in guns, knew all that belonged to their making. The exactest

arts

arts of building ships for the most necessary uses of strength or good sailing, together with all their furniture, were not unknown to him. He understood and was pleased with the making of \* clocks and watches. He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in an universality of knowledge. He encouraged all the parts of learning, and he delighted to talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say, ‘ He thought he could get his living, if necessitated, by any trade he knew of, but making of hangings;’ although of these he understood much, and was greatly delighted in them; for he brought some of the most curious workmen from foreign parts to make them here in England †.’

With regard to his knowledge of pictures, I find the following anecdote from a book called *The original and growth of printing*, by Richard Atkyns, esq. ‘ This excellent prince, says that author, who was not only aliquis in omnibus, but singularis in omnibus, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all of whose hand that was? Some guest at it; others were of another opinion, but none was positive.’ At last, said the king, ‘ This is of such a man’s hand, I know it as well as if I had seen him draw it; but, said he, is there but one man’s hand in this picture? None did discern whether there was or not; but most concluded there was but one hand. Said the king, ‘ I am sure there are two hands have workt in it; for I know the hand that drew the heads, but the hand that did the rest I never saw before.’ Upon this a gentleman that had been at Rome about ten years before, affirmed that he saw this very picture, with the two heads unfinished

\* Mr. Oughtred made a horizontal instrument for delineating dials for him: ‘ Elias Allen, says that celebrated mathematician, having been sworn his majesty’s servant, had a purpose to present his majesty with some new-year’s gift, and requested me to devise some pretty instrument for him. I answered, that I have heard that his majesty delighted much in the great concave dial at Whitehall; and what fitter instrument could he have than my horizontal, which was

the very same represented in flat?’ *Biogr. Brit.* vol. v. p. 3279. Delamain, another mathematician, made a ring dial for the king, which his majesty valued so much, that, on the morning before he was beheaded, he ordered it to be given to the duke of York, with a book showing its use. *Ib. p. 3283.*

† *Life of Charles I.* at the end of the *Icon Basilike*, edit. 1727.

at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it wanting money, got the best master she could find to finish it and make it saleable." This story, which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his majesty's knowledge of hands. The gentleman who stood by, and was so long before he recollects so circumstantial a history of the picture, was, I dare say, a very good courtier.

The king is said not only to have loved painting, but to have practised it; it is affirmed that Rubens corrected some of his \* majesty's drawings.

It was immediately after his accession that Charles began to form his collection. The crown was already in possession of some good pictures: Henry VIII. had several. What painters had been here had added others. Prince Henry, as I have said, had begun a separate collection both of paintings and statues. All these Charles assembled, and sent commissions into France and Italy to purchase more. Crofs † was dispatched into Spain to copy the works of Titian there: and no doubt, as soon as the royal taste was known, many were brought over and offered to sale at court. The ministers and nobility were not backward with presents of the same nature. Various are the accounts of the jewels and bawbles presented to magnificent Elizabeth. In the Catalogue of king Charles's collection are recorded the names of several of the court who ingratiated themselves by offerings of pictures and curiosities. But the noblest addition was made by the king himself: he purchased at a great ‡ price the entire

\* De Piles, in his Life of Rubens, says, that the king's mother-in-law, Mary de' Medici, designed well.

† Vincentio Carducci in his *Dialogo della Pittura*, printed at Madrid in 1633, calls him Michael de la Crux; others say it was Henry Stone, jun. who was sent to Spain. When Charles was at that court, the king of Spain gave him a celebrated picture by Titian called the *Venus del Pardo*, see Catal. p. 103; and the *Cain and Abel* by John of Bologna, which king Charles afterwards bestowed on the duke of Buckingham, who placed it in the garden of York-house. See Peacham, p. 108. From Whit-

locke, p. 24. we have the following information: "In December the queen was brought to bed of a second daughter named Elizabeth. To congratulate her majesty's safe delivery, the Hollanders sent hither a solemn ambassay and a noble present, a large piece of ambergrise, two fair china basons almost transparent, a curious clock, and four rare pieces of Tintoret's and Titian's painting. Some supposed that they did it to ingratiate the more with our king, in regard his fleet was so powerfull at sea, and they saw him resolved to maintain his right and dominion there."

‡ The lowest I have heard was 20,000*l.* So R. Symondes



## ABRAHAM VANDERDORT.

*From the Original at Houghton.*

entire cabinet of the duke of Mantua, then reckoned the most valuable in Europe. But several of those pictures were spoiled by the quicksilver on the frames, owing I suppose to carelessness in packing them up. Vanderdort, from whom alone we have this account, does not specify all that suffered, though in general he is minute even in describing their frames. The list, valuable as it is, notwithstanding all its blunders, inaccuracy, and bad English, was I believe never completed, which might be owing to the sudden death of the composer. There are accounts in MS. of many more pictures, indubitably of that collection, not specified in the printed catalogue."

Now I have mentioned this person, Vanderdort, it will not be foreign to the purpose to give some little account of him, especially as to him we owe, however mangled, the only record of that Royal Museum \*.

Abraham Vanderdort, a Dutchman, had worked for the emperor Rodolphus, whose service he left we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch; but prince Henry was so struck with it, that, though the emperor wrote several times for it, the young prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any emperor would—and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the prince, upon condition, that, as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his royal highness's medals with a salary of 50*l.* a year †; a contract voided by the death of the prince. However, upon the accession of king Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year, and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from

R. Symondes said. At Kensington are several pieces of the Venetian and Lombard schools, in uniform frames of black and gold, the pictures themselves much damaged. These I take to have been part of the collection from Mantua.

\* The original copy, of which there were two or three transcripts, is preserved in the Ashmolean Museum at Oxford. Tom Hearne once thought of publishing it, but at last concluding it was German, gave it over. Mr. Vertue, bet-

ter grounded, and still more patient, transcribed it for the press; but dying before the impression was finished, it was published by Mr. Bathoe, as were Vertue's Catalogues of the collections of James II. the duke of Buckingham, queen Caroline, &c. the whole making three volumes in quarto.

† See Birch's Life of Prince Henry, Appendix. p. 467; and Rymer, vol. xviii. p. 102.

the Thames towards the banqueting-house,\* and fronting westward to the privy-garden\*. Several warrants for payments to Vanderdort as follow are extant in Rymer, and among the Conway Papers: one of the latter is singular indeed, and shows in what favour he stood with his royal master.

“ The second day of April 1625, at St. James. His majesty was pleased by my lord duke of Buckingham’s meanes to send for sir Edward Villiers, warden of his majesties mint, as also for his owne servant Abraham Vanderdoort, where his majesty did command in the presence of the faid lord duke and sir Edward Villiers that the said Abraham Vanderdoort should make patterns for his majesties coynes, and also give his assistance to the engravers and his furtherance that the same may be well engraven according to their abilities. For which he desireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it was his majesties pleasure to appoint him for that service.” Conway Papers. At the bottom of this paper is this entry, “ It is his majesties pleasure that the clerk of his majesties signett for the tyme being doe cause a booke to be prepared fitt for his majesties signature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer duringe his life.”

The patent itself is in Rymer †.

“ A warrant under the signet to the officers of his majesty’s housshold for the allowance of five shillings and six-pence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Christmases last and to contynue during his life. By order of the lord Conway and by him procured. March 24, 1625 ‡.”

“ Docquett. 11<sup>o</sup> Junii, 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his majesties cabynett roome with a pension of 40*l.* per annum, and of provider of patternes for the punches and stampes for his majesties coyne in the mynt with the allowaunce of 40*l.* per annum for the same paialble quarterly out of the exchequer, the first payment to begynne at Midsommer next 1628. With further warrant to pay unto him the seve-ral arrearage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy seales for

\* Catalogue of king Charles’s collection, p. 164.

† Fœdera, vol. xviii. p. 73.

‡ Conway Papers.

and in respect of his employment in the said office and place which are to bee surrendered before this passe the greate feale. His majesties pleasure signyfied by the lord viscount Conway and by him procured. Subscribed by Mr. Sollicitor Generall."

" To Mr. Attorney; Junii 17, 1628. Sir, his majestie is pleased to make use of the service of his seruaunt Abraham Vanderdoort, to make patternes for his majesties coynes, and give his affistance and furtherance to the engravers for the well makinge of the stamps; and for his paines therein to give him an allowance of 40*l.* per annum duringe pleasure. To which purpose you will be pleased to draw a bill for his majesties signature \*."

" Docquett. 11<sup>o</sup> Octobr. 1628. A letter to sir Adam Newton, knight and baronett, receaver generall of his majesties revenue whilst he was prince, to pay unto Abraham Vanderdort for the keeping of his majesties cabinett room at St. James's, and other service the some of 130*l.* in arreare due unto him for the said service from our Lady-day 1625, 'till Midsommer 1628: Procured by lord viscount Conway."

The next is the extraordinary paper I mentioned: it shews at once how far the royal authority in that age thought it had a right to extend, and how low it condescended to extend itself.

" Docquett. 28 Novermber. 1628. A letter to Louysa Cole, the relict of James Cole, in favour of Abraham Vanderdort his majesties servant, recommending him to her in the way of marriage. Procured by the lord viscount Conway."

What was the success of this royal interposition † I no where find. Vanderdort, in his Catalogue ‡, mentions presents made by him to the king, of a book of prints by Albert Durer, of a head in plaster of Charles V. and of the

\* Minute of a letter from lord Conway.

† How much this was the practice of that court, we are told by an unexceptionable witness: lord Clarendon, in his character of Waller, says, "he had gotten a very rich wife in the city, against all the recommendation, and coun-

tenance, and authority of the court, which was

thoroughly engaged on the behalf of Mr. Crofts, and which used to be successfull in that age against any opposition." Vide Life in folio, p. 24.

‡ Page 57. 72.

arm of the king of Denmark\*, modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The king had recommended to him to take particular care of a miniature by Gibson, the parable of the lost sheep. Vanderdort laid it up so carefully, that, when the king asked him for it, he could not find it, and hanged himself in despair †. After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased. There is an admirable head of Vanderdort by Dobson at Houghton ‡.

The king, who spared neither favours nor money to enrich his collection, invited § Albano into England by a letter written with his own hand. It succeeded no more than a like attempt of the duke of Buckingham to draw Carlo Maratti hither. Carlo || had drawn for that duke the portraits of a prince and princess of Brunswick, but excused himself from obeying the summons, by pleading that he had not studied long enough in Rome, and was not yet worthy of painting for the king. Simon Vouet, an admired French painter, who while very young had been sent over in 1604 to draw the portrait of some lady of great rank retired hither from Paris, was invited by king Charles with promise of great rewards to return to England, but declined the offer ¶. His majesty was desirous too of having something of the hand of Bernini.

\* In the king's collection was a portrait of the king of Denmark by Vanderdort, which proves that he dabbled too in painting.

† Sanderson's Graphic, page 14.

‡ In the *Ædes Walpolianæ* I have called this, Dobson's father, as it was then believed; but I find by various notes in Virtue's MSS. that it was bought of Richardson the painter, and is certainly the portrait of Vanderdort.

§ In the Life of Romanelli in Catalogue Raisonné des Tableaux du Roy (de France) it is said that Charles invited that painter hither too. Vol. i. p. 163.

|| Several English sat to that master at Rome, particularly the earls of Sunderland, Exeter, and Roscommon, sir Thomas Ifham †, Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoso. The portrait of lord Sunderland

is at Althorp, a whole length, in a loose drapery like an Apostle; the head and hands are well painted. The head of Mr. Herbert, who was called *the rough diamond*, was with some of his books left by his nephew to the library of the Middle-temple, where it remains. At Walde-share in Kent a portrait of sir Robert Furnese; and at Sherburn-castle in Dorsetshire another, not quite half length, of Robert lord Digby, son of Kildare lord Digby, holding a paper with a mathematical figure. At Burleigh, a portrait of the earl of Exeter, who collected so many of Carlo's works, and a head of Charles Cavendish, a boy, with the eyes shut, said to be taken after his death; but it seems too highly coloured, and is probably sleeping.

¶ Felibien.

† It is at lord Ilchester's at Redlinch, and is a good head: on the shoulder are scarlet ribbands.

## PAINTERS IN THE REIGN OF CHARLES I. - 187

Vandyck drew in one piece the full face and the three quarter face and the profile of the king ; from which Bernini made a bust, that was consumed or stolen in the fire of Whitehall \*. It was on seeing this picture that Bernini pronounced, as is well known, that there was something unfortunate in the countenance of Charles. The same artist made a bust too of Mr. Baker, who carried the picture to Rome. The duke of Kent's father bought the latter bust at sir Peter Lely's sale ; it is now in the possession of lord Royston, and was reckoned preferable to that of the king. The hair is in prodigious quantity, and incomparably loose and free ; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the king's Bernini received a thousand Roman crowns. The king was so pleased with his own, that he desired to have one of the queen too ; but that was prevented by the war †.

Among the Strafford Papers is an evidence of this prince's affection for his pictures : in a ‡ letter from Mr. Garrard, dated November 9, 1637, speaking of two masks that were to be exhibited that winter, he says, " A great room

\* It is very uncertain what became of this bust : Vertue from several circumstances, which I shall lay before the reader, believed it was not destroyed. Cooper the print-seller told him that he had often heard Norrice frame-maker to the court, and who saved several of the pictures, aver, that he was in the room where the bust used to stand over a corner chimney, and that it was taken away before that chamber was destroyed. Lord Cutts, who commanded the troops, was impatient to blow up that part ; and yet, after he had ordered the drums to beat, it was half an hour before the explosion was begun : time enough to have saved the bust, if it was not stolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began, which was about three o'clock : he immediately went to the palace, and perceived only an inconsiderable smoke in a garret, not in the principal building. He found sir Christopher Wren and his workmen there, and the gates all shut. Looking at Bernini's bust, he begged sir Christopher to take care of That, and the sta-

tues. The latter replied, " Take care of what you are concerned in, and leave the rest to me." Sir John said it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber, but could not discover the least fragment of marble. The crouching Venus in the same apartment was known to be stolen, being discovered after a concealment of four years, and retaken by the crown. Vertue thought that the brazen bust of king Charles in the passage near Westminster-hall, was not taken from Bernini's, of which casts are extant, but of an earlier date. In the imperial library at Vienna, says Dr. Edward Brown in his Travels, is a head of king Charles in white marble : but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.

† In the church at Chelsea is a fine monument in a niche for the lady Jane Cheyney ; she is represented lying on her right side, and leaning on a bible. This tomb was the work of Bernini, and cost 500*l.*

‡ Page 130, vol. ii.

is now building only \* for this use betwixt the guard-chamber and banqueting-house of sir, only weather-boarded and slightly covered. At the marriage of the queen of Bohemia I saw one set up there, but not of that vastness that this is, which will cost too much money to be pulled down, and yet down it must when the masks are over."

In another of December 16, the same person says, "Here are two masks intended this winter; the king is now in practicing his, which shall be presented at Twelfth-tide: most of the young lords about the town, who are good dancers, attend his majesty in this busines. The other the queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the king 2500*l.* only of deal boards, because the king will not have his pictures in the banqueting-house hurt with lights."

The most capital purchase made by king Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. sent them thither to be copied in tapestry, the money for the tapestry having never been paid. Rubens told the king of them, and where they were, and by his means they were bought.

It may be of use to collectors and virtuosi, for whose service this work is composed, to know when they meet with the ruins of that royal cabinet, or of the earl of Arundel's. On the king's pictures was this mark C. P. or C. R. on his drawings a large star thus , on the earl's a smaller \*

The dials at Whitehall were erected by the order of Charles, while he was prince. Mr. Gunter drew the lines, and wrote the description and use of them, printed in a small tract by order of king James in 1624. There were five dials; afterwards some were made of glass in a pyramidal shape by Francis Hall, and placed in the same garden. One or two of these may still be extant; Vertue saw them at Buckingham-house in St. James's park, from whence they were sold.

\* Journal of the House of Commons July 16, and the courts of guard be forthwith pulled down and sold away.  
1645. Ordered that the boarded masque-house at Whitehall, the masque-house at St. James's,



Tangier pinxit.

T. Chambres sculp.

S<sup>r</sup>. BALTHAZAR GERBIER.

It looks as if Charles had had some thoughts of erecting a monument for his father. In the lodgings of the warden of New-college Oxford was a mausoleum with arms, altar-tomb, columns and inscriptions in honour of that prince, dated 1630. It is certain king Charles had no less inclination for architecture than for the other arts. The intended palace at Whitehall would have been the most truly magnificent and beautiful fabric of any of the kind in Europe. His majesty did not send to Italy and Flanders for architects, as he did for Albano and Vandyck: he had Inigo Jones. Under the direction of that genius the king erected the house at Greenwich.

Charles had in his service another man, both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not dislike some account, as he was a remarkable person and is little known.

Sir Balthazar Gerbier d'Ouvilly of Antwerp was born about 1591, came young into England, and was a retainer of the duke of Buckingham as early as 1613. In Finette's Master of the ceremonies it is said, "Alonzo Contarini ambassador from Venice came to Mr. Gerbier, a gentleman serving the duke of Buckingham." Sanderson \* calls him a common penman, who pensiled the dialogue (probably the decalogue) in the Dutch church London, his first rise of preferment." It is certain that he ingratiated himself much with that favourite, and attended him into Spain, where he was even employed in the treaty of marriage, though ostensibly acting only in the character of a painter †. Among the Harleian MSS. is a letter from the duchess of Buckingham to her lord in Spain: "I pray you, if you have any idle time, sit to Gerbier for your picture, that I may have it well done in little ‡." Bishop Tanner had a MS. catalogue of the duke's collection drawn up by Gerbier, who had been employed by the duke in several of the purchases. However, there is some appearance of his having fallen into disgrace with his patron. In one of Ver-

\* Graphice, p. 15.

† He painted small figures in distemper. De Piles. While in Spain he drew the Infanta in miniature, which was sent over to king James.

‡ In a letter dated 1628, it is said, the king and queen were entertained at supper at Gerbier the duke's painter's house, which could not stand him in less than 1000*l.* The duchess of Northumberland has a large oval miniature of

the duke of Buckingham on horseback. The head is well painted; the figure, dressed in scarlet and gold, is finished with great labour and richness. The head of the horse, which is dark grey with a long white mane, is lively. Under the horse, a landscape and figures: over the duke's head his motto, *Fidei coticula crux*; and on the fore-ground, B. Gerbier, 1618.

tue's MSS. is a passage that seems to be an extract, though the author is not quoted, in which the duke treats Gerbier with the highest contempt. The transcript is so obscure and imperfect, that I shall give it in Vertue's own words:

" King James I. ill and dying, the duke of Buckingham was advised to apply a plaster to his stomach, which he did with proper advice of doctors, physicians of the king. But the king dying, the duke was blamed—one Eglesham printed a scurrilous libel \*, and flew away into Flanders.—I was told by sir Balthazar Gerbier [though his testimony be odious to any man] that Eglesham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the duke bid Gerbier join malice and knavery together, and spit their venom till they split, and he would pay for printing that also."

Nothing can be built upon so vague a foundation. It is certain that, immediately after the accession of king Charles, Gerbier was employed in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commissioned on the part of the Infanta, and for which end that great painter came to England. Among the Conway Papers I found a very curious and long letter from Gerbier himself on this occasion; which though too prolix to insert in the body of this work, I shall affix at the end, not only as pertinent to my subject from the part these painters had in so important a business, but as it is more particular than any thing I know in print on that occasion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he says himself in one of his books, was promised by king Charles the office of surveyor-general of the works after the death of Inigo Jones.

\* The title was, "The Forerunners of Revenge, in two petitions; the one to the king, the other to the parliament; concerning the duke of Buckingham's poysoning king James, and the marquis of Hamilton. By George Eglesham, physician to king James. quo. 1642." By the date of this piece, I suppose it was reprinted

at the beginning of the war. The piece itself was transcribed by Mr. Baker of St. John's college, Cambridge, from the printed copy in possession of doctor Zachary Grey, editor of Hudibras. Vide also Lloyd's State Worthies, p. 634, 655.

In 1637 he seems to have been employed in some other private transactions of state, negotiating with the duke of Orleans, the king's brother, who was discontented with the court. The earl of Leicester, ambassador to Paris, writes to Mr. secretary Windebank Nov. 24, "I received a packet from Garbier to monsieur d' d"\*[French king's brother.]

July 13, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalization †. From that time to the death of the king I find no mention of him, though I do not doubt but a man of so supple and intriguing a nature, so universal an undertaker, did not lie still in times of such dark and busy complexion. However, whether miscarrying or neglected ‡, in 1648 he appears not only in the character of author, but founder of an academy. In that year he published a thin quarto, entitled, *The interpreter of the academie for forrain languages and all noble sciences and exercises.* To all fathers of families and lovers of virtue, the first part, by sir Balthazar Gerbier, knight. Lond. French and English; with a print § of his head in oval and this motto, *Heureux qui en Dieu se confie.* It is a most trifling superficial rhapsody, and deserved the sarcasm that Butler passed on so incompetent || an attempt: in his fictitious will of Philip earl of Pembroke that lord is made to say, "All my other speeches, of what colour soever, I give to the academy, to help sir Balthazar's art of well-speaking."

\* Sidney Papers, vol. ii. p. 528. In one of his dedications mentioned hereafter, Gerbier puts this lord in mind of his having been in a public employment when his lordship was at Paris: and De Piles says, that the duke of Buckingham finding him a man of good understanding, recommended him to the king, who sent him as his agent to Brussels.

† Journals of the Commons.

‡ Virtue says he was much hated and perse-

cuted by the antimonarchic party, being always loyal † and faithful to the king and his son; which may explain and soften what is said above of his testimony being odious to any man. He bought goods at king Charles's sale to the value of 350*l.*

§ There is another print of him, half length, by Pontius after Vandycck, in which he is styled *Bruxellas Prolegatus.*

|| For instance, he translates *Arcadia*, *Orcadys*.

† Gerbier was so far from deserving that character, that his fifth lecture (with which I have lately met) read at his academy in White Fryars, on military architecture, is dedicated, 1650, to major general Skippon, and is full of fulsome flattery; and tells him he is under the immediate protection of Providence, and that no man can really perish in a good cause! In 1665 the versatile Gerbier published a piece he called *Subsidium Peregrinibus*, or an Assistance to a Traveller (an incoherent medley, teeming with as many blunders and inaccurations as his other tracts): this he addressed to James duke of Monmouth.

In

In 1649 he published the \* first lecture of Geography read at sir Balthazar Gerbier's academy at Bednal-green ; by which it seems that at least his institution was opened. This piece I have not seen, nor the next, though from Vertue's extract one learns another singular anecdote of this projector's history.

“ Sir Balthazar Gerbier's manifestation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is set forth that he having a commission to go there, settle, and make enquiryrs, he went to *Cajana* (Cayenne) with his family, and settled at Surinam. A governor there from the Dutch had orders to seize upon him and all his papers, and bring him back to Holland ; which they did in a very violent manner, breaking into his house, killed one of his children, endangered the lives of the rest of his family, and narrowly escaped himself with his life, having a pistol charged at his breast if he resisted. They brought him to Holland : he complained, but got no redrefs, the states disowning they had given any such orders. However, it was just before the restoration ; and knowing the obligations he had to England, they apprehended he might give the king notice of the advantages might be gained by a settlement there.”

This perhaps was one among the many provocations, which, meeting his inclinations to France, led Charles II. into his impolitic, though otherwise not wholly unjustifiable, war with Holland ; a people too apt, even in their depressed state, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpse of commercial interest invites it.

Gerbier probably returned to England with that prince ; for the triumphal arches erected for his reception are said to have been designed by sir Balthazar †.

In France he published a book on fortification ; and in 1662 at London a

\* So Vertue calls it ; but it is probably a mistake, Mr. Masters being possessed of a tract, which is probably the same and corresponds exactly to Butler's words : it is entitled, 'The Art of Well-speaking, being a lecture read gratis at sir B. Gerbier's academy, dedicated to the right high and supreame power of this nation, the par-

liament of England, &c. dated 6 January 1649. Farther accounts relative to Gerbier's academy will be found in the second volume of the Environs of London, by Mr. Dan. Lysons.

† They were so. Vide Brit. Topogr. vol. i. 683.

small discourse on magnificent buildings, dedicated to the king, in which he principally treats of solidity, convenience and ornament, and glances at some errors of Inigo Jones in the banqueting-house. Here too he mentions a large room built by himself near the watergate\* at York-stairs, thirty-five feet square, and says, that king Charles I. being in it in 1628 at some representation of scenery, commended it, and expressed as much satisfaction with it as with the banqueting-house. In the piece he proposes to the lords and commons to level the streets, Fleet-bridge and Cheapside, and erect a sumptuous gate at Temple-bar, of which he had presented a draught to his majesty. Before this book is a different print of him with a ribband and a medal, inscribed C. R. 1653. The medal I suppose was given him when appointed, as he says he was, master of the ceremonies to Charles I.

His portrait in one piece with sir Charles Cotterel and Dobson, painted by the latter, is at Northumberland-house; Gerbier has been mistaken in that picture for Inigo Jones. This piece was bought for 44*l.* at the sale of Betterton the player.

† Gerbier's last piece is a small manual, entitled, *Counsel and advice to all builders, &c.* London 1663. A full half of this little piece is wasted on dedications, of which there are no fewer than forty, and which he excuses by the example of Antonio Perez. They are addressed to the queen-mother, duke of York, and most of the principal nobility and courtiers. The last is to his own disciple captain William Wind. There is a heap of a kind of various knowledge even in these dedications, and some curious things, as well as in the book itself, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilasters on the houses in Great Queen-street built by Webb, the scholar of Inigo Jones.

Hempsted-marshall, the seat of lord Craven, since destroyed by fire, was the last production of Gerbier. He gave the designs for it, and died there in 1667 while it was † building, and was buried in the chancel of that

\* The gate itself was designed by Inigo. Loyalty, tragi-comedy, 1657, and that it was

† Victor in his Companion to the Play-house, never acted, and contains false English. By vol. i. says Gerbier wrote a play called The mistake he calls him Geo. instead of Balthazar. False Favourite disgraced, and the Reward of † The foundation was laid in 1662.

church. The house was finished under the direction of captain Wind above mentioned.

In the library of secretary Pepys at Magdalen-college, Cambridge, is a miscellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'empereurs, rois, papes, princes, ducs et comtes, anciens et modernes, blazonnés et enluminés par Balthazar Gerbier.

Among the Harleian MSS. N° 3384, is one, entitled, Sir Balthazar Gerbier, his admonitions and disputes with his three daughters, retired into the English nunnery at Paris, 1646.

Since the former edition of this work I have received a present from Mr. J. Bindley, of another piece of Gerbier which I never saw elsewhere. The title is, *Les effets pernicieux de meschants favoris & grands ministres d'état des provinces Belges, en Lorraine, Germanie, France, Italie, Espagne & Angleterre, et defabulés d'erreurs populaires sur le sujet de Jaques & Charles Stuart, roys de la Grande Bretagne, par le chev. B. Gerbier, à la Haye, 1653.* Small duod. It is an ignorant servile rhapsody, containing little argument, many lies, and some curious facts, if the author is to be believed. There are two dedications, one, à tous empereurs, roys, reines, princes, princesses, régentes, états & magistrats; another to Charles II. The scope of the book is to lay all the faults committed by sovereigns on wicked favourites, in which class he ranks even the leaders of the parliament which opposed Charles I. He gives a list of the favourites of James I. but excuses them all, as he does Buckingham and Charles I. The second part is a defence of James and Charles, and such a defence as they deserved! There follow indexes of 3d, 4th and 5th parts, and the heads of what they were to contain in defence of Charles and of the chastity of his queen against the parliamentarians. Those probably never appeared.

He says that lord Cottington betrayed to Spain a design of the catholic states of Flanders to revolt in 1632 on their oppressions.—Such a witness may be believed.

He speaks of a young lady who was shut up between four walls for blabbing that Lafin, agent of Emanuel duke of Savoy, by the advice of count Fuentes, had incited Ravaillac to murder Henry IV. He says that Eggleston

desired sir W. Chaloner to ask Gerbier to get his pardon, on condition of his confessing that some Scotch and English had set him on publishing his libel, to blacken the prince and Buckingham: that he wrote to the secretary of state, but got no answer.

He says the earl of Berkshire was likely to be Charles's minister on the death of James: that Larkin, who was employed at Paris to watch the sincerity of France, was drowned; and that Rubens was sent to assure king James that the Infanta had power to conclude the treaty for the restitution of the palatinate. But his most remarkable anecdote, and probably a true one, is, that monsieur Blinville, the French ambassador, when lodged at the bishop of Durham's, celebrated mass openly, that the odium might fall on the king; and, when the mob rose, told them, that he had been privately assured by the king and Buckingham that he might. Gerbier says, This was done by Richelieu's order; and he adds, that he himself was sent to Paris to complain of Blinville.

To Gerbier, of whom, from what has already been said, no random or contradictory and unauthenticated assertions but may be credible, has been ascribed a small tract, printed by authority in 1651 (that is, after the execution of the king), and called, *The Nonsuch Charles his character*. It is one of the most virulent libels ever published; and, if written by Gerbier, one of the basest, after his obligations to that prince. The style, the folly, and wretched reasonings, are most consonant to Gerbier's other writings; and several passages mark him as the author, or as having furnished materials. But as curious a circumstance as any would be, that, after such gross abuse of the father, Gerbier should have been countenanced by the son after the restoration. The fact is by no means incredible: considering how many bitter enemies Charles II. did, or was forced to pardon; and when we recollect that his majesty, from fear, or from total want of principle, countenanced that notorious villain Blood, it would not be surprising that so worthless a man as Gerbier should have been re-admitted to a sphere, whence no odious criminal was excluded.

Perhaps, not being rewarded by the new government as he expected for his invective against Charles I., Gerbier two years after might write *Les effets pernicieux*, mentioned in the preceding article, as a kind of preparatory

palinody, in case the royal family should happen to be restored. To the second piece he has set his name; and it being printed at the Hague, and written in French, when the Stuarts were in exile, it was probably a peace-offering, or meant to disavow the invective; though, from the extreme similarity of the manner of both pieces, I have no doubt of Gerbier being the father of both.

The late prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of English families were given, as sir Balthazar Arundel, sir Melchior Arundel, sir Balthazar Buckingham, or Sheffield, the last of which gained most credit from a resemblance in the arms, his royal highness gave a commission to purchase it, and it was brought to Leicester-house. It appeared that a celebrated piece, for which lord Burlington had bid 500*l.* at lord Radnor's sale, and which Mr. Scawen \* bought at a still greater price, was the same with this picture, but not so large nor containing so many figures. Mr. Scawen's had always passed for a mistress and children of the duke of Buckingham; but Vertue discovered on that of the prince of Wales an almost effaced inscription, written by Vandyck's own hand, with these words remaining, *La famille de Balthazar—chevalier*; and he showed the prince that the arms on a flower-pot were the same with those on two different prints of Gerbier, and allusive to his name, viz. a chevron between three garbs or sheafs. There is a group of children on the right hand, very inferior to the rest of the composition, and certainly not by Vandyck. The little-girl † leaning on the mother's knee was originally painted by Rubens in a separate piece, formerly belonging to Richardson the painter, since that to general Skelton and captain William Hamilton, and now in the collection of the lord viscount Spenser. It is finer than the large picture—But it is time to return to king Charles.

The academy erected by Gerbier was probably imitated from one established by Charles I. in the eleventh year of his reign and called *Museum Minervæ*. The patent of erection is still extant in the office of the rolls.

\* It was again exposed at Mr. Scawen's sale, but bought in, and has since been purchased by Sampson Gideon.

† One of Gerbier's daughters was maid of honour to the princess of Condé, and passed for

her mistress while the princess made her escape from Chantilly, when the prince was imprisoned by Mazarin. Vide *Memoires de Lenet*, vol. i. p. 189. Lenet was in love with mlle. Gerbier, p. 263.

None but who could prove themselves gentlemen were to be admitted to education there, where they were to be instructed in arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities and the science of medals. Professors were appointed, and sir Francis Kynaston \*, in whose house in Covent-garden the academy was held, was named regent. There is a small account of the design of this academy, with its rules and orders, printed in 1636 †. But it fell to the ground with the rest of the king's plans and attempts—and so great was the inveteracy to him, that it seems to have become part of the religion of the time to war on the arts, because they had been countenanced at court. The parliament began to sell the pictures at York-house so early as 1645 ; but lest the necessity of their affairs should not be thought sufficient justification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous ; passing the following votes among others July 23 ‡.

Ordered, that all such pictures and statuary there (York-house), as are without any superstition, shall be forthwith sold, for the benefit of Ireland and the North.

Ordered, that all such pictures there, as have the representation of the second person in trinity upon them, shall be forthwith burnt.

Ordered, that all such pictures there, as have the representation of the virgin Mary upon them, shall be forthwith burnt.

This was a worthy contrast to archbishop Laud, who made a star-chamber business of a man who broke some painted glass in the cathedral at Salisbury. The cause of liberty was then, and is always, the only cause that can excuse a civil war : yet if Laud had not doted on trifles, and the presbyterians been

\* Sir Francis Kynaston, who styled himself *Corporis Armiger*, printed in 1635 a translation into Latin verse of Chaucer's *Troilus and Cressida*.

† At the end of the little edition of Busbequius's *Epistles* printed at Oxford 1660, is the grant of a coat of arms to the regent and professors of the *Museum Minervæ* from sir John Burroughs the herald, dated 1635, which arms are prefixed to the rules and orders of that esta-

blishment printed 1636. Previous to its being set on foot, a committee had been appointed in the house of lords, consisting of the duke of Buckingham and others, for taking into consideration the state of the public schools, and method of education. What progress was made by this committee is not known, but probably the *Museum Minervæ* owed its rise to it.

‡ *Journal of the Commons.*

squeamish about them, I question whether the nobler motives would have had sufficient influence to save us from arbitrary power. They are the slightest objects that make the deepest impression on the people. They seldom fight for a liberty of doing what they have a right to do, but because they are prohibited or enjoined some folly that they have or have not a mind to do. One comical instance of the humour of those times I find in Aubrey's History of Surrey \*: one Bleese was hired for half-a-crown a-day to break the painted glass windows of the church of Croydon. The man probably took care not to be too expeditious in the destruction.

Immediately after the death † of the king, several votes were passed for sale of his goods, pictures, statues, &c.

Feb. 20, 1648. It was referred to the committee of the navy to raise money by sale of the crown, jewels, hangings, and other goods of the late king.

Two days after, Cromwell, who, as soon as he was possessed of the sole power, stopped any farther dispersion of the royal collection ‡, and who even in this trifling instance gave an indication of his views, reported from the council of state, that divers goods belonging to the state were in danger of being embezzled; which notification was immediately followed by this order:

That the care of the public library at St. James's, and of the statues and pictures there, be committed to the council of state, to be preserved by them.

\* Vol. ii. page 30.

† I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the king, was passed this vote, "Ordered, That the lord Grey be desired, out of Haberdasher's-hall, to dispose of one hundred pounds for the service of the commonwealth, as he shall think fit: and that the committee at Haberdasher's-hall be required forthwith to pay the same to the said lord Grey for that purpose." This order is so covertly worded, without any particular application, at the same time that the sum is so small for any public ser-

vice, that, joined to the circumstance of time and the known zeal of the pay-master, I cannot doubt but this was intended for the reward of the executioner. Mr. Welt has an authentic account of the execution, in which it is said, that Richard Brandon, the executioner, having found in the king's pocket an orange stuck with cloves, was offered 20 shillings for it; which he refused, but sold it for ten on his way home.

‡ Ludlow prevented the sale of Hampton-court; for which he was much blamed by some of his friends. Vide Biograph. Britan. vol. v. p. 3024.

However,

However, in the ensuing month\*, the house proceeded to vote, that the personal estate † of the late king, queen, and prince should be inventoried, appraised, and sold, except such parcels of them as should be thought fit to be reserved for the use of the state ; and it was referred to the council of state to consider and direct, what parcels of the goods and personal estates aforesaid were fit to be reserved for the use of the state. Certain commissioners were at the same time appointed to inventory, secure and appraise the said goods ; and others, *not members of the house*, were appointed to make sale of the said estates to the best value. The receipts were to go towards satisfying the debts and servants of the king, queen, and prince, provided such servants had not been delinquents ; the rest to be applied to public uses ; the first thirty thousand pounds to be appropriated to the navy. This vote, in which they seem to have acted honestly, not allowing their own members to be concerned in the sale, was the cause that the collection fell into a variety of low hands, and were dispersed among the painters and officers of the late king's household, where many of them remained on sale with low prices affixed. The principal pieces were rated more highly, and some of them were even sold above their valuation.

Ireton on the 2d of June 1648 reported the act for sale ; and mention is made of some proposition of captain Myldmay concerning the pictures and statues, to be referred to the council of state. This proposal, it seems, had been accepted, but was revoked. Probably this person might be an agent of Crom-

\* March 23, 1648.

† Somerset-house had a narrow escape during that lust of destruction, of which an account is preserved in a very scarce tract, entitled, " An Essay on the wonders of God in the harmony of the times that preceded Christ, and how they met in him, written in French by John D'Espagne minister of the gospel [who died in 1650], and now published in English by his executor Henry Browne, London, 1662, octavo." In the preface the editor tells us, " that the author preached at the French church in Durham-house, where his sermons were followed by many of the nobility and gentry. That demolished, he says, it pleased God to touch the hearts

of the nobility to procure us an order of the house of peers to exercise our devotions at Somerset-house chapel ; which was the cause, not only of driving away the anabaptists, quakers and other facts, that had got in there, but also hindered the pulling down of Somerset-house, there having been twice an order from the late usurped powers for felling the said house : but we prevailed so, that we still got order to exempt the chapel from being sold ; which broke the design of those that had bought the said house, who thought for their improvement to have made a street from the garden through the ground the chapel stands on, and so up the back yard to the great street of the Strand, by pulling down the said chapel."

well

well to prevent the dispersion. Cromwell had greater matters to attend to ; the sale proceeded. Two years afterwards, viz. in October and November 1650, the journals speak of sums of money received from the sale of the king's goods, and of various applications of the money towards discharge of his debts. From that time I find no farther mention of the collection in the records.

With regard to the jewels, the parliament, immediately after the king's death, ordered the crown and sceptres, &c. to be locked up. The queen had already sold several jewels abroad to raise money and buy arms. Some had been sold in foreign countries early in the king's reign, particularly what was called the inestimable collar of rubies \* ; it had belonged to Henry VIII. and appears on his pictures and on a medal of him in Evelyn. His George, diamond and seals, which Charles at his execution destined to his successor, the parliament voted should not be so delivered. A pearl which he always wore in his ear, as may be seen in his portrait on horseback by Vandyck, was taken out after his death, and is in the collection of the duchess of Portland, attested by the hand-writing of his daughter the princess of Orange, and was given to the earl of Portland by king William †.

A catalogue of the pictures, statues, goods, tapestries and jewels, with the several prices at which they were valued and sold, was discovered some years ago

\* There is a long warrant in Rymer directing the delivery of this collar, there termed *the great collar of ballast rubies*, and sundry other valuable jewels, to the duke of Buckingham and earl of Holland, to be disposed of by them beyond the seas, according to private orders which they had received from his majesty. The whole piece is curious, and mentions the danger there might be to the keepers of those jewels to let them go out of their hands, as they were of great value, and had long continued as it were in a continual descent for many years together with the crown of England. *Feodera*, vol. xviii. p. 236. In Thoresby's museum was sir Sackville Crow's book of accounts from the year 1622 to 1628, containing the receipts and disbursements of the private purse of the duke of Buckingham in his voyages into

Spain and France ; with the charge of his embassage into the Low-countries ; with the monies received upon the pawning the king's and his grace's jewels, &c. *Vide Duc. Leod.* p. 523. That museum is dispersed : but part of it being sold by auction in March 1764, I purchased the MS. in question, and shall hereafter perhaps print it with some other curious papers.

† Tavernier, book iv. chap. 17, mentions having a diamond on which were engraved the arms of Charles I. The sophy of Persia and his court were extremely surprised at the art of engraving so hard a jewel ; but, says Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the chevalier de Reville on the subject of that king. The story, as he had related it before, in book ii. chap. 10, was,

ago in Moorfields, and fell into the hands of the late sir John Stanley, who permitted Mr. vicechamberlain Cook, Mr. Fairfax, and Mr. Kent to take copies, from one of which Vertue obtained a transcript. The particulars are too numerous to insert here. The total of the contracts amounted to 118,080*l.* -- 10*s.* -- 2*d.* Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unsold by the accession of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the king's palaces was brought up and exposed to sale: there are specified particularly Denmark or Somerfet-house, Greenwich \*, Whitehall, Nonsuch, Oatlands, Windsor, Wimbleton-house, St. James's, Hampton-court, Richmond, Theobald's, Ludlow, Carisbrook and Kenelworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock manor-house. One may easily imagine that such a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces, ought to have amounted to a far greater sum than an hundred and eighteen thousand pounds †.

The sale continued to August 9, 1653. The prices were fixed; but if more was offered, the highest bidder purchased: this happened in some instances, not in many. Part of the goods were sold by inch of candle. The buyers, called contractors, signed a writing for the several sums. If they disliked the bargain, they were at liberty to be discharged from the agreement on paying one fourth of the sum stipulated. Among the purchasers, of statues and pic-

was, that Reville having told the sophy that he had commanded a company of guards in the service of Charles, and being asked why he came into Persia, replied, that it was to dissipate the chagrin he felt on his master being put to death, and that since that time he could not endure to live in Christendom. The sophy fell into a rage, and asked Reville, how it was possible, if he was captain of the king's guards, that he and all his men should not have shed the last drop of their blood in defence of their prince? Reville was thrown into prison, and remained there twenty-two days, and escaped at last by the intercession of the sophy's eunuchs —— Had all Charles's soldiers been as loyal as the Persian monarch

thought it their duty to be, we might now have the glory of being as faithful slaves as the Asiatics.

\* Among the pictures from Greenwich is mentioned one piece of writing by Holbein, sold for ten pounds. I know not what this writing was.

+ R. Symonds says, the committee of Somerset-house prized the king's goods and moveables with the pictures at 200,000*l.* notwithstanding the queen had carried away and himself caused to be conveyed away abundance of jewels; and for this he cites Beauchamp, clerk to the committee.

tures were several painters, as Decritz, Wright, Baptist, van Leemput, sir Balthazar Gerbier, &c. The prices of the most remarkable lots were as follow: The cartoons of Raphael, 300*l.* bought by his highness (Cromwell). The royal family (now in the gallery at Kensington), 150*l.* The king on horseback (in the same place), 200*l.* The triumphs of Julius Cæsar by Andrea Mantegna (now at Hampton-court), 1000*l.* Twelve Cæsars by Titian, 1200*l.* The muses by Tintoret (at Kensington), valued at 80*l.* sold for 100*l.* Alexander VI. and Cæsar Borgia by Titian, 100*l.* Triumph of Vespasian and Titus by Julio Romano (at Paris), 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It seems the act for destroying what they called superstitious pieces was not well observed. Two pieces of tapestry of the five senses by sir Francis Crane, 270*l.* Mention is made of two sets more ancient, of the landing of Henry VII. and the \* marriage of prince Arthur. From Windsor a picture of Edward III. with a green curtain before it, 4*l.* Mary, Christ, and many angels dancing, by Vandyck, valued only at 40*l.* This is the picture at Houghton, for which my father gave 800*l.* It was twice sold before for above 1000*l.* whence I conclude there was some knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l.* Mary, Child, and St. Jerome, by Parmegiano, 150*l.* The Venus del Pardo by Titian, valued at 500*l.* sold for 600*l.* Marquis del Guasto haranguing his soldiers, by Titian, 250*l.* Venus dressing by the Graces, Guido (at Kensington), 200*l.* Herodias with the head of St. John by Titian, 150*l.* (with his highness.) The little Madonna and Christ by Raphael, 800*l.* St. George by Raphael, 150*l.* Marquis of Mantua by ditto, 200*l.* Frobenius and Erasmus by Holbein, 200*l.* Our Lady, Christ, and others, by Old Palma, 200*l.* A man in black by Holbein, 120*l.* St. John by Leonardo da Vinci, 140*l.* Duke of Bucks and his brother by Vandyck (now at Kensington), valued at 30*l.* sold for 50*l.* This is one of the finest pictures of that master. A satyr flayed, by Correggio, 1000*l.* Mercury teaching Cupid to read, Venus standing by, by Correggio, 800*l.* The king's head by Bernini, 800*l.* A statue of Tiberius larger than life, 500*l.* The Gladiator in brass (now at Houghton), 300*l.* Christ washing the feet of his disciples, 300*l.*

\* This latter piece is extant at an abandoned house of the late lord Aston's, now a popish seminary, at Standon near Puckeridge, Hertfordshire. The work is coarse, and the figures do

not seem to have been portraits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

Among

Among the contractors appears Mr. John Leigh, who on August 1, 1649, buys goods for the use of lieutenant-general Cromwell to the value of 109*l.* -- 5*s.* -- 0*d.* and on the 15th are sold to the right honourable the lady Cromwell goods to the amount of two hundred pounds more. But no sooner was Cromwell in possession of the sole power, than he not only prevented any farther sale, but even detained from the purchasers much of what they had contracted for. This appears by a \* petition, addressed, after the protector's death, to the council of state, by major Edward Bass, Emanuel de Critz, William Latham, and Henry Willet, in behalf of themselves and divers others, in which they represent,

" That, in the year 1651, the petitioners did buy of the contractors for the sale of the late king's goods, the several parcels there under-named, and did accordingly make satisfaction unto the treasurer for the same. But for as much as the said goods are in Whitehall, and some part thereof in Mr. Kinnerley's custody in keeping, the petitioners do humbly desire their honours' order, whereby they may receive the said goods, they having been great sufferers by the late general Cromwell's detaining thereof; and the petitioners, &c."

The goods specified are hangings, and statues in the garden at Whitehall. It is very remarkable that in this piece they style the protector, the late ~~general~~ Cromwell. \*

Whence Charles had his statues we learn from Peacham: " The king also, says he, ever since his coming to the crown, hath amply testified a royal liking of ancient statues, by causing a whole army of old foreign emperors, captains and senators, all at once to land on his coasts, to come and do him homage, and attend him in his palaces of St. James's and Somerset-house. A great part of these belonged to the late duke of Mantua; and some of the old Greek marble bases, columns, and altars, were brought from the ruins of Apollo's temple at Delos, by that noble and absolutely compleat gentleman sir Kenelm Digby knight †."

Some of the most capital pictures were purchased by the king of Spain; which arriving there while the ambassadors of Charles II. were at that court,

\* Copied by Vertue from a paper in possession of Mr. Martin.

† Compleat Gentleman, 107.

they were desired, by an odd kind of delicacy, to withdraw—they supposing that this dismission was owing to an account received at the same time of Cromwell's victory over the marquis of Argyle. “ But, says lord Clarendon\*, they knew afterwards that the true cause of this impatience to get rid of them, was, that their minister in England, having purchased many of the king's pictures and rich furniture, had sent them to the Groyne; from whence they were expected to arrive about that time at Madrid; which they thought could not decently be brought to the palace while the ambassadors remained at the court.”

After the restoration endeavours were used to re-assemble the spoils. A commission was issued out to examine Hugh Peters concerning the disposal of the pictures, jewels, &c. that had belonged to the royal family—but without effect, by the obstinacy or ignorance of Peters, who would not or could not give the desired satisfaction †. Some of the pictures had been purchased by Gerard Reyntz ‡, a Dutch collector, after whose death they were bought of his widow by the States, and presented to Charles II. One only picture [the king on horseback by Vandyck] was recovered by a process at law from Remée or Remigius van Leemput, a painter then in England, who had bought it at the sale.

Notwithstanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown still possessed a great number of valuable pictures; but the fire of Whitehall destroyed almost all that the rage of civil war had spared. Some valuable pieces indeed were carried to Lisbon from Somerset-house by the queen dowager, when she returned to Portugal. The then lord chamberlain, it is said, put a stop to their embarkation, till mollified by the present of one of them that he admired.

The royal library escaped better: this was founded by James I. It contained the collection belonging to the crown, among which were several fine editions on vellum, sent as presents from abroad, on the restoration of learning, to Henry VII. Henry VIII. and queen Elizabeth; the library of the lord Lumley, purchased by James for prince Henry; the collection of Casaubon, bought of his widow, and some curious MSS. brought from Constantinople.

\* In his Life, p. 119, fol. edit.

† See General Dict. vol. ii. p. 384.

‡ They are engraved in Reyntz's gallery.

by sir Thomas Roe. These books have been given to the British Museum by his late majesty. To this library prince Henry had added a large number of coins, medals, cameos and intaglios, the *Dactyliotheca* of Gorlæus. Mr. Young, librarian to Charles I. \* was removed by the council of state in 1649, at which time an account of the books and coins was taken: of the latter there were 1200, of which 400 only remained at the restoration. Among the duke of Ormond's letters is one dated April 2, 1649, where he says, "All the rarities in the king's library at St. James's are vanished." Yet it is evident many remained; for in June 1659 a vote passed "that the lord Whitlocke be desired and authorised to take upon him the care and custody of the library at James-house, and of all the books, manuscripts and medals, that are in or belonging to the said library, that the same be safely kept and preserved, and to recover all such as have been embezzled or taken out of the same." Charles II. after his return ordered Ashmole † to draw up an account of the medals that were left, and placed them in the closet of Henry VIII. at Whitehall, where they were lost at the fire.

What farther relates to Charles I. as protector of the arts, will be found in the subsequent pages, under the articles of the different professors whom he countenanced. If this chapter has not been thought tedious and too circumstantial, the readers who excuse it, will not perhaps be sorry if I add a little more to it on that other patron of genius, the earl of Arundel.

Thomas Howard ‡ earl of Arundel is sufficiently known in his public character by that admirable portrait drawn of him by lord Clarendon. Living much

\* In this library, says Perinchief, was kept a collection of his, of the excellent sayings of authors, written by his own hand, and in his youth presented to his father king James. *Life of Charles*, p. 219.

† *Memoires of El. Ashmole* prefixed to his *Berkshire*, p. 10, 24.

‡ There is a short view of his life in sir Edward Walker's *Historical discourses*, and some curious particulars in Lilly's *Observations on the life and death of king Charles*. As the book is not in everybody's hands, one anecdote may be worth transcribing. The king taking the part of a

priest, who pretended that his majesty had a right to a rectory which the earl challenged as his, Arundel said to Charles, "Sir, this rectory was an appendent to a manour of mine, until my grandfather unfortunately lost both his life and seventeen lordships more, for the love he bore to your grandmother." P. 51.

I have found another anecdote of this earl that I have met with no where else. In the *Life of Aretine in Les vies des hommes et des femmes illustres d'Italie*, par une Société de gens de lettres, Paris, 1768, vol. i. p. 388, it is said, that Aretine having dedicated the second volume

much within himself, but in all the state of the ancient nobility, his chief amusement was his collection, the very ruins of which are ornaments now to several principal cabinets. He was the first who professedly began to collect in this country, and led the way to prince Henry, king Charles, and the duke of Buckingham. "I cannot, says Peacham \* , but with much reverence mention the every way right honourable Thomas Howard lord high marshal of England, as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whose † liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty ‡ years ago, and hath ever since continued to transplant old Greece into England." The person chiefly employed by the earl in these researches was Mr. Petty. It appears from sir Thomas Roe's Letters, who had a commission of the like nature from the duke of Buckingham § , that no man was ever better qualified for such an employment than Mr. Petty: "He encounters, says sir Thomas || , all accidents with unwearied patience, eats with Greeks on their work-days, lies with fishermen on planks, is all things that may obtain his ends." Mr. Petty, returning with his collection from Samos, narrowly escaped with his life in a great storm, but lost all his curiosities, and was imprisoned for a spy; but, obtaining his liberty, pursued his researches.

Many curious pieces of painting and antiquities, especially medals, the earl

volume of his letters to James I. and receiving no reward, solicited one for five years. Hearing at last that the earl of Arundel had orders to give him 500 crowns, and not receiving them, he accused the earl publicly of having sunk them for his own use. The earl ordered his servants to beat Aretine; which they did severely. The corrected libeller published that the earl had no hand in the beating him, went to him, begged the money, and received it. The peer's resentment and the satirist's mercenary servility are both very credible.

\* Compleat Gentleman, p. 107.

† In one of R. Symondes's pocket-books in the Museum is a character not quite so favourable of the earl: "Mai, says he, rimunerò persona. Era molto generoso e libero a forastieri per guadagnare fama, ed in quella cosa spendea

liberamente." There are also the following hints: "Old Earle fece rubare pezzo di quel quadro di Veronese a Padova, but it was spoiled, says Mr. Jer. Lanier. Last earl Thomas, molto lodato di Jer. Lanier per uom honestissimo et civile ed intendentissimo: per patto furono d'accordo d'andare in Italia quest' anno 1654 per comprare disegni e quadri." This Thomas must be the person who was restored to the title of duke of Norfolk by Charles II. and died at Padua in 1678.

‡ This was printed in 1634.

§ "Neither am I, says the duke, so fond of antiquity, as you rightly conjecture, to court it in a deformed or mis-shapen stone." P. 534.

|| Page 495. See the particulars of several purchases made by sir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

bought

bought of Henry Vanderborcht a painter of Brussels, who lived at Frankendal, and whose son Henry lord Arundel finding at Frankfort, sent to Mr. Petty then collecting for him in Italy, and afterwards kept in his service as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curiosities, and etched several things both in that and the royal collection. A book of his drawings from the former, containing 567 pieces, is preserved at Paris, and is described in the catalogue of L'orangerie, p. 199. After the death of the earl, the younger Henry entered into the service of the prince of Wales, afterwards Charles II. and lived in esteem in London for a considerable time, but returned to Antwerp and died there\*. There are prints by Hollar of both father and son; the former done from a painting of the latter.

The earl was not a mere selfish virtuoso; he was bountiful to men of talents, retaining some in his service, and liberal to all †. He was one of the first who discovered the genius of Inigo Jones ‡, and was himself, says Lilly §, the first who “brought over the new way of building with brick in the city, greatly to the safety of the city, and preservation of the wood of this nation.” Norgate, whom I have mentioned, partook of his favours. On his || embassy to Vienna he found Hollar at Prague, and brought him over; where the latter engraved a great number of plates from pictures, drawings and curiosities in the Arundelian collection. There is a set of small prints by Hollar, views of Albury, the earl’s seat in Surrey. “Lord Arundel thought ¶, says Evelyn, that one who could not design a little, would never make an honest man.” A foolish observation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the speaker, as it does of that of the relator. The earl seems to have had in his service another painter, one Harrifon, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom lord Arundel had a curiosity to see \*\*.

At

\* See English School, p. 467. There is a print by Hollar of Elias Allen, from a painting of Vanderborcht.

† The famous Oughtred was taken into Arundel-house to instruct the earl’s son, lord William Howard, in mathematics—but it seems was disappointed of preferment. See Biogr. Brit. vol. v. p. 3280, 3283, 3284.

‡ Some carved seats by Inigo were purchased

from Tarthall, and placed in a temple at Chiswick, by lord Burlington.

§ Observations on the Life of King Charles, p. 51.

|| An account of this embassy was drawn up and published by Crowne, who attended the earl.

¶ Sculptura, p. 103.

\*\* See Peck’s collection of divers curious historical pieces, subjoined to his Lives of Cromwell

At the beginning of the troubles the earl transported himself and his collection to Antwerp ; and dying not long after at Padua, he divided his personal estate between his sons Henry lord Maltravers, and sir William Howard viscount Stafford. Of what came to the eldest branch, since dukes of Norfolk, the most valuable part fell into the hands of the duchess who was divorced ; the statues she sold \* to the last earl of Pomfret's father, which have been lately given by the countess dowager to the university of Oxford, which had before been enriched with those curious records called the Arundelian marbles : the cameos and intaglios the duchess of Norfolk bequeathed to her second husband sir John Germayne. They † are now in the possession of his widow lady Elizabeth Germayne ‡. Among them is that inimitable cameo, the marriage of Cupid and Psyche, which I should not scruple to pronounce the finest remain of antique sculpture in that kind. The coins and medals came into the possession of Thomas earl of Winchelsea, and in 1696 were sold by his executors to Mr. Thomas Hall. Arundel-house was pulled down in 1678. The remainder of the collection was preserved at Tarthall, without the gate of St. James's-park near Buckingham-house. Those curiosities too were sold by auction in 1720 §, and the house itself has been lately demolished. At that sale Dr. Meade bought the head of Homer ||; after whose death it was purchased by the present earl of Exeter, and by him presented to the British Museum. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace described by Cedrenus. The rest of the figure was melted in the fire. The earl of Arundel had tried to procure the obelisk, since erected in the Piazza Navona at Rome ; and he offered the value of 7000*l.* in money or land to the duke of Buckingham for a capital picture of Titian called the *Ecce homo*, in which were introduced the portraits of the pope, Charles V. and Solyman the magnificent.

and Milton. The earl sent Parr, who was then blind, to king Charles. The king said to him, " You have lived longer than other men ; what have you done more than other men ?" He replied, " I did penance when I was an hundred years old."

\* The duchess, it is said, wanted money, and sold them for 300*l.*

† Part of this collection were the antique gems published by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

‡ Since the first edition of this book, lady

E. Germayne has given them to lord Charles Spencer, on his marriage with her great niece miss Beauclerc, and he to his brother the duke of Marlborough.

§ Mr. West has the printed catalogue (which was miserably drawn up) with the prices. That sale produced 6535*l.*

|| It is engraved in a print from Vandyck of the earl and countess, in which the earl, who has a globe near him, is pointing to Madagascar, where he had thoughts of making a settlement.

The



*T. Chambers sculp*

S<sup>r</sup> PETER PAUL RUBENS.

The earl has been painted by Rubens and Vandyck. The present duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson cardinal Howard. The earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design; but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The earl and countess are sitting under a state: before them are their children: one holds a shield \* presented by the great duke of Tuscany to the famous earl of Surrey at a tournament; and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the earl of Surrey's father, Thomas duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciscus Junius † was taken by the earl of Arundel for his librarian, and lived in his family thirty years. The earl had purchased part of the library of the kings of Hungary from Perkeymerus: Henry duke of Norfolk, by persuasion of Mr. Evelyn, bestowed it on the Royal Society ‡.

\* This shield is now in the possession of his grace the duke of Norfolk.

† See his article in the General Dictionary.

‡ See London and the Environs, vol. v. p. 291.

## C H A P. X.

### *Painters in the Reign of CHARLES I.*

#### SIR PETER PAUL RUBENS.

ONE cannot write the life of Rubens without transcribing twenty authors. The most common books expatiate on a painter whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated

with great lustre and fullness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderful chiaro scuro diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too much or too much neglecting them ; all this union of happy excellencies endears the works of Rubens to the best judges : he is perhaps the single artist who attracts the suffrages of every rank. One may justly call him the *popular painter* ; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life ; he staid but little here, in which light only he belongs to this treatise.

\* His father was doctor of laws and senator of Antwerp, which he quitted on the troubles of that country, and retired with his family to Cologn, where, on the feast of St. Peter and Paul, his wife was delivered of Rubens in 1577. Great care was taken of his education ; he learned and spoke Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned to his native country. The son was grown up, and was well made. The countess of Lalain took him for her page ; but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service ; and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters, and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar, on which are the images of God the Father and Christ †. At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga duke of Mantua. One day while he was at that court, and was painting the story of Turnus and

\* This extract is chiefly made from Felibien, vol. iii. p. 404, from Descamps, p. 297, and Sandrart.

† See more on this subject at the end of Mr. Spence's *Polymetis*.

Æneas, intending to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil \*;

Ille etiam patriis agmen ciet, &c.

The duke, who overheard him and entered the chamber, was surprised to find the mind of his painter cultivated with a variety of graceful literature. Rubens was named envoy to Spain, and carried magnificent presents to the favourite duke of Lerma ; exerting at that court his political and elegant talents with a dignity and propriety that raised the latter without debasing the former. He conversed little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reached don John of Braganza, afterwards king of Portugal, who invited him to Villa Viciosa. Rubens set out with such a train, that the duke apprehended the expence of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refused the present, said he had not proposed to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intended to spend there.

Returned to Mantua, the duke sent him to Rome to copy the works of the great masters. There he studied them, not what they had studied, the ancients ; Rubens was too careless of the antique, as Poussin copied it too fervently. The former seemed never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese drew Rubens to Venice : there he was in his element, in the empire of colours. There he learned to imitate nature : at Rome he had missed the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enriched the back grounds of his compositions do not yield to those of the latter : his landscapes are at least equal to those of the former. Seldom as he practised it, Rubens was never greater than in landscape ; the tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, show a variety of genius, which are not to be found in the inimitable but uniform glow of Claude Lorrain.

\* No wonder his emulation was raised at Mantua, where the works of Homer were treated by Raphael and Julio Romano.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes. How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very moderate beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation, where most of their palaces can only be seen from a sedan chair!

His mother's illness drew him back to Antwerp, where the archduke Albert detained him, and where he married his first wife Elizabeth Brants. He built a palace, and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the Life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favourite, who was bent on the purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master:—but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janssens challenged Rubens to a trial of their art: Rubens replied, he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting-room, and told him his offer was dated twenty years too late; “for so long it is,” said he, “since I found the art of making gold with my pallet and pencils.”

From Antwerp he was called to Paris by Mary de' Medici, and painted the ostensible history of her life in the Luxembourg\*. A peculiar honour, as that princess was an Italian. It is even said that he gave her some lessons in

\* It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that princess prevented the execution. *Abregé de la vie des peintres*, vol. ii. p. 141.

drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonstrate it. As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself so much with the conde-duc d'Olivarez, that, besides many valuable presents, he had a brevet for himself and his son of secretary of the privy-council, and was dismissed with a secret commission to king Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked in the ambassador the talents of the painter. The king engaged him to paint the cieling of the Banqueting-house. The design is the apotheosis of king James; for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle compartment is preserved at Houghton: it had belonged to sir Godfrey Kneller, who often studied it, as is evident by sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of king William at Hampton-court; though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution: if true, some of the compartments must have been painted in Holland and sent over hither; for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have shewn a nobler chamber. Kent in the late reign repaired the painting on the cieling.

During his residence here Rubens painted for the king a St. George\*, four feet high and seven feet wide. His majesty was represented in the faint, the

\* In a letter in the Muscum dated March 6, 1630, it is said, " My lord Carlile hath twice in one week most magnificently feasted the Spanish ambassador and monsieur Rubens also, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself; but the picture he hath sent home into Flanders, to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the king: one of them is now in the collection of the earl of Lincoln.

queen in Cleodelinde; each figure one foot and a half high; at a distance a view of Richmond and the Thames. In another picture, the benefits of peace and miseries of war\*.

Theodore Rogiers † modelled for the king a silver ewer designed by Rubens, with The judgment of Paris. There is a print from this vase by James Neff's.

This great painter was knighted at Whitehall Feb. 21, 1630; and the king gave him an addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Vosterman in 1620, is thus dedicated: *Illustissimo, excellentissimo et prudentissimo domino, domino Dudleio Carletoni equiti, magnæ Britanniæ regis ad confederatos in Belgio ordines legato, pictoriæ artis egregio † admiratori, P. P. Rubens, gratitudinis et benevolentiarum ergo, nuncupat, dedicat.*

We have in England several capital works of Rubens. Villiers duke of Buckingham had thirteen, and sir Peter Lely five §. The duchess of Marlborough gave any price for his pictures. They || are the first ornaments of Blenheim, but have suffered by neglect. At Wilton are two; one, the Assumption of the Virgin, painted for the earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four children, Christ, an angel, St. John, and a girl representing the church. This picture, which is far superior to the foregoing, and very fine, is said in the Catalogue to be allowed to be the best picture in England of Rubens; an hyperbole indeed ¶. At the earl of Pomfret's at Easton was a portrait of Lordovic duke of Richmond and Lenox. At Houghton is that masterly piece,

\* See king Charles's Catalogue, p. 86.

† There is a head of Rogiers among the artists drawn by Vandyck.

‡ There is a print of sir Dudley Carleton by W. Delff, from a painting of Mirevelt, thus inscribed: " *Illust. excell. ac prudent. domino dn. Dudleio Carletoni equiti, magnæ Britanniæ regis apud confederatarum provinciarum in Belgio ordines legato, &c. pictoriæ artis non solum*

*admiratori, sed etiam insigniter perito. Sculptor*  
*dedicat.*

§ See their catalogues by Bathoe.

|| There are sixteen pieces by this master; the best are, his own portrait with his wife and child, the offering of the Magi, and the Roman charity.

¶ See Kennedy's account of Wilton, p. 76. 79.

Mary Magdalen anointing the feet of Christ ; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different styles ; in each of which he excelled : a landscape \* ; and satyrs ; and lions. Animals, especially of the savage kind, he painted beyond any master that ever lived. In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which each part is kept too distinct. His female satyrs are scarce more indelicate than his women ; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature ; though what the satyrift drew from spleen flowed in the painter from an honest love of flesh and blood. There are besides in lord Orford's collection the sketches for the cardinal Infant's entry into Antwerp ; the family of Rubens by his scholar Jordaeus ; and his second wife Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin the late prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have said he gave information to king Charles, who purchased them. At lord Spencer's at Wimbledon is a fine portrait of cardinal Howard. At Burleigh is an ebony cabinet, the front and sides of which are painted by Rubens : at one end are his three wives, highly coloured.

I do not find how long Rubens stayed in England, probably not above a year. He died of the gout in his own country in 1640. A catalogue of his works may be seen in Descamps †.

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquary, produced to the Society of Antiquaries some years ago a MS. containing discourses

\* This picture is well known by the print, a cart overturning in a rocky country by moonlight. The earl of Harcourt has a duplicate of this picture at his seat of Nuneham in Oxfordshire, where are scenes worthy of the bold pencil of Rubens, or to be subjects for the tranquil sunshines of Claude Lorrain. The noblest and largest landscape of Rubens is in the royal collection. It exhibits an almost bird's-eye view

of an extensive country, with such masterly clearness and intelligence, as to contain in itself alone a school for painters of landscape.

† See also a list of the works of Rubens in Le Comte's Cabinet des singularitez d'architecture, peinture, &c. vol. i. p. 251. There are forty-six pieces painted by him in the Elector Palatine's gallery at Dusseldorf ; one of them, The last judgment, is 20 feet high, and 15 wide.

and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various instruments, utensils, armour, and head-dresses from coins and statues, and comparisons of Raphael, Michael Angelo and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand-writing and different inks, being exactly imitated. This book was brought from Brussels by captain Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it. An account of it is given in the Catalogue raisonné de monsieur Quintin de l'Orangerie, par Frederic Gersaint, 1744. Albert Rubens, son of sir Peter Paul, was a learned man and medallist: he published the duc d'Arscot's medals with a commentary, and a treatise *De re vestiariâ et de lato clavo*. Vide Biblioth. choisie de Colomies, p. 96.

### A B R A H A M D I E P E N B E C K,

among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish duke of Newcastle, whose managed horses he drew from the life; from whence were engraved the cuts that adorn that peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the duke's seats in Nottinghamshire and Derbyshire, and portraits of the duke, duchess, and his children, and gave designs for several plates prefixed to the works of both their graces. "Diepenbeck, says De Piles, was born at Boisleduc, and in his youth was much employed in painting upon glass \*; and, entering afterwards into the school of Rubens, became one of his best disciples." Several prints were made from his works, particularly those he designed for a book called *The temple of the muses*, engraved by Bloemart and Mattham in 1663 †, and his portraits of Lessius and Bellarmine by Bovfvert ‡, and of sir Hugh Cartwright 1656 by Vosterman.

\* Sandrart says he excelled all the other painters on glass.

† Sandrart. See a farther account of Diepenbeck in the *Abregé de la vie des plus fameux*

peintres, vol. ii. p. 198. At Cashiobury is the story of Dido and Æneas by him. Sir R. Walpole had another, but smaller.

‡ Vide Evelyn's *Sculptura*, p. 73.



Ant. Vandyck. pinx.

Edw. Bannerman. Sculp.

From an original in the Collection of the Hon. Mr. Walpole. —

## Sir ANTHONY VANDYCK,

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother who was admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small; but the fame of Rubens drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame, that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason; not maliciously. Vandyck had a peculiar genius for portraits; his draperies \* are finished with a minuteness of truth not demanded in historic compositions: besides, his invention was cold and tame; nor does he any where seem to have had much idea of the passions, and their expression: portraits require none. If Rubens had been jealous of Vandyck, would he, as all their biographers agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck, after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he wens to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they see only with Flemish eyes. Vandyck imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens: sir Antony had more delicacy than the latter; but, like him, never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surprised he had so much custom. He has left us to wonder that the famous countess of Carlisle could be thought so charming: and had not Waller been a better painter, Sacharissa

\* His satins, of which he was fond, particularly white and blue, are remarkably finished; his back grounds heavy, and have great sameness.

would make little impression now. One excellence he had, which no portrait-painter ever attained except sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome and lived splendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavaliere*. It was at Rome he drew that capital portrait of cardinal Bentivoglio, who, having been nuncio in Flanders, had a partiality for their artists; and, as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he painted prince Philibert of Savoy, the vice-roy, and a paintress of some name, Sophonisba Anguisciola \*, then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

He went back to Antwerp, and practised both history and portrait. Of the former kind were many applauded altar-pieces; in the latter were particularly the heads of his cotemporary artists. He drew them in chiaro scuro on small pannels; thirty-five of which are in the collection of the countess of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads; but in those pieces he meant to surpass as well as record. The whole collection has been thrice published: the first edition, by Vanden Enden, contains fourscore plates; the second, by Giles Hendrix, one hundred; the last by Verduffen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I say nothing of the numbers of prints from his other works.

Hearing of the favour king Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the king: it is extraordinary he was not. He went away chagrined; but his majesty soon learning what a treasure had been within his reach, or-

\* At the lord Spencer's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her: on the picture is written Jussu Patris. Lord Ashburnham has a small head of her in a round.

dered sir Kenelm Digby, who had sat to Vandyck, to invite him over. He came, and was lodged among the king's artists at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaifore*\*. Thither the king went often by water, and viewed his performances with singular delight, frequently fitting to him himself, and bespeaking pictures of the queen, his children and his courtiers, and conferring the honour of knighthood † on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for life. The patent is preserved in the rolls, and dated 1633, in which he is styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck of king Charles, the principal are, a whole length in the coronation robes at Hampton-court ‡: the head has been engraved by Vertue among the kings of England, and the whole figure by Strange. Another in armour on a dun horse at Blenheim §. A whole length in armour at Houghton. Another, a large piece at the duke of Grafton's, in which the king (a most graceful figure) in white satin, with his hat on, is just descended from his horse; at a distance, a view of the Isle of Wight. The king || in armour on a white horse; monsieur de St. Antoine ¶, his equerry, holding his helmet. The head of the latter is fine; the king's is probably not an original. This and the following are at each end of the gallery at Kensington. The king and queen sitting; prince Charles, very young, standing at his knee; the duke of York, an infant, on hers \*\*. At Turin is another whole length of the king, in a large piece of architecture. At Somerset-house the king and queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the queen in white. Many portraits of

\* Vol. iii. p. 445.

† The French author of the *Lives of the Painters* says he was created knight of the bath; a mistake. *Abregé*, vol. ii. p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banqueting-house, p. 171.

‡ In the same palace are whole lengths of James I. his queen, the queen of Bohemia, and prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry's is in

armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

§ This was in the royal collection, was sold in the civil war, and was bought by the duke of Marlborough from Munich.

|| This is the picture that was recovered from Remée.

¶ He had been a chief equerry to prince Henry, and led a mourning-horse at his funeral. See Birch's *Life of that prince*, append. 527.

\*\* This picture has been heightened to make it match its opposite.